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Author(s): Bryan Kuwada
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Bryan Kuwada

How Blue *Is* His Beard? An Examination of the 1862 Hawaiian-Language Translation of "Bluebeard"

Charles Perrault's "Bluebeard" has exercised great cultural influence since its initial publication in the late seventeenth century. Numerous iterations of this tale of blood and violence were told and revised through many media and time periods, but it was not until the last handful of decades that these tales have stopped blaming the wife's "female curiosity" for Bluebeard's murderous rage. Despite some of these contemporary revisions, Perrault's tale itself fits in with other culturally powerful tales, reinforcing and lending support to particular values in a way that Maria Tatar describes as follows: "Like many of our foundational cultural stories, 'Bluebeard' turns on a woman's desire for forbidden knowledge and, in its canonical French form, describes that desire as a curse. The intellectual curiosity of men may have given us fire, divided us from animals, and produced civilization, but the curiosity of women—as we know from the stories of Pandora, Eve, Psyche, and Lot's wife, among others—has given rise to misery, evil, and grief" (*Secrets* 3). Thus we can see that the patriarchal messages and mores embedded within Perrault's tale restate and strengthen similar messages that come from texts that are foundational to Western culture. Given my interests in Hawaiian literature and indigenous ways of knowing, my first question is: What happens when stories such as "Bluebeard" are taken out of this Western cultural context and placed into one in which Pandora, Eve, Psyche, and Lot's wife are not "foundational"?

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Many avenues for examining this question present themselves in the Hawaiian-language newspapers of the nineteenth and early twentieth centuries. Beginning in 1834 and running until the late 1940s, at least a hundred Hawaiian-language newspapers were published, covering an array of topics including missionary censures of native practice, political debate, cultural description, the latest news from abroad, and serial stories, both native and foreign. It is the publication of foreign stories that is of the most interest here, because on June 14, 1862, in *Ka Nupepa Kuokoa,* the longest-running Hawaiian-language newspaper, a version of Perrault's "Bluebeard" was translated into Hawaiian and became "Umiumi Uliuli," entering a cultural tradition in which women were not "casualties of their own curiosity," like Eve and Pandora, but powerful goddesses of fertility and rebirth, like Haumea and Hina.[1]

By the time this translation was published, Hawaiians had an extremely high level of literacy and were voracious readers, consuming books and articles from a myriad of countries.[2] Because of the strong influence Christianity held in Hawai'i after Calvinist missionaries arrived in 1820, the people were well aware of Eve and of Lot's wife, and they were also likely familiar with Pandora through the Western education they were receiving in the public and private schools of the time. But since the mission had been established for only a few decades, these stories did not form the basis of how Hawaiians and their culture viewed women. Their views were much more informed by their traditional stories and chants, which first circulated orally and then through printed outlets like the newspapers. These stories were filled with figures such as Pele, the volcano goddess who lives in Kīlauea and is one of the most powerful deities in the Hawaiian host of four hundred thousand gods; Haumea, a goddess often tied to fertility, who is reborn in every Hawaiian woman; and Hina, a goddess whose many incarnations were associated with everything from the moon to fishing.

The subjects of these stories were not only deities, though. Hawaiian stories and songs also celebrated contemporary women, such as the powerful chiefess Ka'ahumanu, favorite wife of Kamehameha, who ruled Hawai'i in all but name after his death. At a time when women were at best helpmates in most Western contexts, many Hawaiian texts were emphasizing the important public role that *ali'i,* or chiefly (meaning noble rank), women played. Thus, portrayals of femininity and its powers as goddesses or women were quite different from those in foundational Western stories, and to make these foreign stories palatable to Hawaiian audiences, many aspects of the stories would have had to have been changed, whether directly, through the translator's choice, or indirectly, through the set of words available in Hawaiian to describe women.

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Translation and the Hawaiian-Language Newspapers

To help frame this study of "Umiumi Uliuli," I will begin with a discussion of how translation in general was used in Hawai'i during the time in which this story was published. Throughout the late eighteenth and nineteenth centuries, translation was a major factor in Hawaiian interactions with foreigners. Indeed, the entire history of Hawaiian literacy in the nineteenth century is tied to translation, as efforts to formalize a standard Hawaiian alphabet were mainly carried out to allow the Calvinist missionaries to print religious tracts for Hawaiians in their own language and to facilitate translation of the Bible.[3] Nearly all "literature" and "literary" translations published in the first few decades of the nineteenth century were of a religious nature and came under the aegis of the mission and its printers.[4] But with increased native involvement in the printing of newspapers and books, along with the advent of the independent press in 1861, literature and translation took on a more secular characteristic. Hawaiian-language newspapers published descriptions of Hawaiian traditions, Hawaiian *mo'olelo* (history/epic/story/account), and articles about local concerns, and translated everything from news items found in foreign newspapers to European and American novels and stories.

Though a good deal of recent scholarship has focused on the traditional Hawaiian mo'olelo published in these newspapers, examining the political and cultural motivations and consequences of their publication, relatively little has focused on the foreign stories that were translated into Hawaiian, despite the fact that they make up a significant portion of the Hawaiian newspaper repository.[5] Printed right next to the Hawaiian mo'olelo were stories such as *Ivanhoe, 20,000 Leagues Under the Sea, The Tempest, The Count of Monte Cristo,* and *Robinson Crusoe.* These stories were no less carefully chosen for publication and appeared with as much, if not more, frequency than Hawaiian stories, yet much less scholarly work has dealt with these texts. Research and writings by Puakea Nogelmeier and Noenoe Silva have shown how English-language translations of Hawaiian works have often served to assimilate and present Hawaiian thought and tradition in a way that is concomitant with Western values and understandings, even going so far as to massively reorganize the Hawaiian texts to better fit in with Western notions of history and culture.[6] But even with the work by these Hawaiian-language specialists, not much is known about how translation operated from "powerful" European languages into Hawaiian, and it is still rather unclear what role translations from foreign languages into Hawaiian served in the Hawaiian-language newspapers.

In the first issue of his *Ka Nupepa Kuokoa,* published on October 1, 1861, Henry Whitney stated that one of the attributes of the paper would be a

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dedication "to a dissemination of foreign ideas, both as regards mode of life, habits, business and industry; with a view to improve, expand and elevate the native mind; that the natives may rise to an equality with foreigners." Along with that, after listing other areas the newspaper would focus on, such as foreign and local news, new farming techniques, and illustrations, he summed up the paper's philosophy as follows: "In short, it will endeavor to furnish from week to week such reading matter as may tend to develop and enlarge the Hawaiian mind, and enable Hawaiians to think, feel, act and live more like foreigners." With this statement in hand, it is easy to dismiss translated foreign stories as nothing more than assimilationist matériel, meant to bring Hawaiians into the fold and embrace the superiority of outside ways. But even if some of the stories were meant to further these aims, they continued to be printed throughout the entire Hawaiian-language newspaper print run, with the very last paper, *Ka Hoku o Hawaii,* running stories such as *Tarzan,* until the 1930s. Newspapers that staunchly supported Hawaiian nationalism and cultural empowerment, including the pro-Lili'uokalani *Ka Makaainana,* published translated stories right alongside calls for Hawaiians to resist foreign encroachment into political and cultural spheres.[7] Even *Ka Hoku o ka Pakipika,* which went into publication one week before Whitney's *Ka Nupepa Kuokoa,* and was explicitly founded to be "he nupepa nana e hoolaha ae i na manao o na kanaka Hawaii" [a newspaper that would circulate the thoughts and ideas of Hawaiians ("Kalaihi")], printed selections from the *Arabian Nights* and other foreign stories throughout its three-year run.

Carrying Bluebeard across Language and Genre

As can be seen, the ubiquity of these translated stories and the range of Hawaiian newspapers where they were published imply that these translations were not a mere tool of assimilation, and there is likely no single overarching purpose that these foreign stories as a whole served, except perhaps entertainment.[8] Each story, then, has to be examined within the context of the historical period in which it was published, looking at factors such as the politics of the particular newspaper, including that of the editors and translators, and even what events may have precipitated its publication. Then the translation itself has to be examined against those criteria as well, because even though newspaper editors and publishers, such as Whitney, may have had certain moralizing and civilizing agendas when publishing these stories, the process of translation can easily change or even obscure these kinds of messages.

With "Bluebeard," for example, Henry Whitney may have published the story intending to disseminate certain morals that would "enlarge the Hawaiian mind," but as we shall see, these values might not have come across in the

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manner he intended. Regarding the kind of "carrying across" that translation accomplishes, Lawrence Venuti asserts: "Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically domestic, drawn from the receiving language and culture to enable the foreign to be received there. The foreign text, then, is not so much communicated as inscribed with domestic intelligibilities and interests" (482). It is with this inscription of "domestic intelligibilities and interests" in mind that I wish to examine the version of Perrault's tale that appeared on June 14, 1862, in Whitney's *Ka Nupepa Kuokoa.*

"Bluebeard" became "Umiumi Uliuli" when it appeared as the tenth in a series of at least sixteen fairy tales translated into Hawaiian by someone known only as "J. W.," beginning in *Kuokoa*'s fourth issue with a number of tales by the Brothers Grimm, such as "The Twelve Brothers," "Cinderella," "Iron Hans," and "Snow White."[9] Within this series of fairy tales, J. W. also translated Jeanne-Marie LePrince de Beaumont's "Beauty and the Beast"; Madame d'Aulnoy's "Blue Bird"; two Perrault tales: "Puss in Boots," and "Bluebeard"; and at least one Danish story that may or may not be a fairy tale.[10]

There are not many facts known about this J. W., who was obviously very interested in fairy tales. All that has been found so far is that he or she translated a good number of stories for the *Kuokoa,*[11] and the stories had many different countries of origin and are said to come from a handful of different European languages.[12] However, even this last bit we do not know for sure. The Grimm tales are presented as having been "unuhiia mailoko mai ka Olelo Geremania," and the Danish tale as "unuhiia mailoko mai o ka Olelo Danisika." These phrases can be, and have been, taken to mean that the stories were *unuhiia,* or translated, from *olelo Geremania* (German) and *olelo Danisika* (Danish), but the word for translation (*unuhi*) also means to gather something together or extract it from something else, so these notes in the newspaper can also be understood to mean "gathered from the German (or Danish) language."

In a related way, that phrase can also be understood to mean that the stories were originally from those languages but have been translated into Hawaiian after a few stops in between, in other languages. In fact, a later newspaper, *Ke Au Okoa,* published a story in 1865 named "Adamu," which was "unuhiia noloko mai o ka olelo Arabia" [translated from Arabic], but the story's introduction describes how it was first translated from Arabic into German, then German into English, and finally from English into Hawaiian (G. W. M.). So as we can see, even which languages J. W. spoke is unclear, and without further analysis of all the translations to see which languages they came from, all we really have in the way of biographical details are those two initials.

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The identity of the translator is important for what it could tell us about the translation and its intent. As S. Shankar remarked in a 2006 lecture on "Postcolonialism and the Problem of Translation," translation can be used for two general purposes: communication and alienation. All too often, translation between foreigners and indigenous people has been portrayed as attempting the first, but sadly ends up more closely aligned with the second. Eric Cheyfitz, in his book *The Poetics of Imperialism,* even states that "translation was, and still is, the central act of European colonization and imperialism in the Americas" (104). Tejaswini Niranjana goes a step further than Cheyfitz and characterizes translation as a tool for colonial situations in general, one that is used for the "containment" of the colonized: "By employing certain modes of representing the other—which it thereby also brings into being—translation reinforces hegemonic versions of the colonized, helping them acquire the status of what Edward Said calls representations, or objects without history" (3). In this manner, colonized and indigenous peoples are represented and produced through translation in a way that justifies their further dispossession, subjugation, and oppression.[13] Knowing whether J. W. was a Hawaiian who knew several languages, a naturalized Hawaiian citizen, or even a complete foreigner who knew Hawaiian colors how the translator's language choices can be interpreted.[14] Thus, we are at a bit of a disadvantage when examining this translation, but even without knowing the identity of J. W., there are other areas we can and will focus on to shed some light on the types of messages transmitted in "Umiumi Uliuli" and even infer something about J. W.

Although based on Perrault's "Bluebeard," J. W.'s translation clearly comes from an English-language source. It contains the words *comepane* and *towela,* which are Hawaiianizations of the English words "company" and "tower" respectively, and it is highly unlikely that a translator would go out of his or her way to make the translation more accessible to readers of Hawaiian who are also familiar with English. Although it is relatively easy to figure out the tale's language of origin, it was a bit of an ordeal to identify exactly which version "Umiumi Uliuli" was translated from. The Hawaiian translation was similar enough to Robert Samber's 1729 translation, the first into English, and the 1763 translation credited to G. M., but neither of them matched well enough to be considered the original. A serendipitous footnote in Casie Hermansson's review of Maria Tatar's *Secrets Behind the Door* and a follow-up e-mail with her pointed me to the actual source text.[15] It turned out to be what she referred to as "a variant translation emerging through the chapbooks" (805). It is not clear how many variant chapbook versions of "Bluebeard" were published, but the translation of "Umiumi Uliuli" follows very closely the plot of the one found in the 1889 edition of *Amusing Prose Chap-Books, Chiefly of the Last Century,* edited by Robert Hays Cunningham.

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Perrault's story went through many shifts on its way to becoming "Umiumi Uliuli," and in order to understand some of these shifts, I will begin with a generic discussion of the translation, as Hawaiians had no history of the fairy tale as a genre. J. W. made a good number of changes to the chapbook version to make it more of a "Hawaiian" story, meaning it can be considered an assimilative or domesticating translation as opposed to a foreignizing one. This was a reversal of the normal direction of colonial translation, as it was normally the "exotic" native stories that were translated to fit the dominant mode of understanding rather than the other way around.[16] Because of these assimilating changes, I will also examine how the events of "Umiumi Uliuli" have been changed to fit the Hawaiian context into which it was placed. Along with these conscious choices that the translator made to suit his or her audience and the changes to the story that they entail, the third area of meaning shift I will look at consists of the inadvertent changes in the text that came about because of the different cultural meaning systems embedded in Hawaiian and English.

While the translation of "Bluebeard" is only titled "Umiumi Uliuli" without giving an indication to the kind of story it is, many of the other stories in the fairy tale series that J. W. translated are presented as *ka'ao.* Traditionally, Hawaiian stories are roughly divided into only two types: mo'olelo and ka'ao, but there is a lot of overlap between the two. "Mo'olelo" is the general name for a story and encompasses everything from legend and tradition to history and factual accounts. The story of Hi'iakaikapoliopele—the youngest sister of Pele, the goddess of the volcano—is called a mo'olelo, as is the recounting of the life of Kamehameha, the chief who brought the Hawaiian Islands under one ruler in the late eighteenth and early nineteenth centuries.

How ka'ao differs from mo'olelo is a little less clear. Some scholars have equated ka'ao to fiction and foreign stories and mo'olelo to nonfiction and Hawaiian stories (Bacchilega and Arista 163; Beckwith 1), but I think that is more of an attempt to fit these Hawaiian terms into Western understandings of literature than a valid distinction in how Hawaiians saw the two. It is true that many of the foreign stories translated into Hawaiian were called ka'ao, but they were also called mo'olelo, as we can see in an announcement from the editors of *Ka Nupepa Kuokoa,* who at that time were L. H. Gulick and perhaps Henry Whitney, saying that one of the recurring features of their paper would be "na moolelo i unuhiia mailoko mai o na moolelo haole" [the moolelo translated from the foreign moolelo (Na Luna)].

Sometimes the same Hawaiian stories were even known as both mo'olelo and ka'ao, such as in the case of the story of Kamapua'a, the pig-god. The 1861 version by S. W. Kahiolo found in the newspaper *Ka Hae Hawaii* was titled *He Moolelo no Kamapuaa,* while an unsigned version that appeared in *Ka Leo o ka Lahui* in 1891 was titled *He Moolelo Kaao o Kamapuaa.* It is not likely that the

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editors of *Ka Leo o ka Lahui* were trying to present the story as fictional, since they were strongly supportive of Hawaiian empowerment, and the dismissal of the Kamapua'a stories as mere fiction would have alienated many of their readers. To further confuse the issue, Hawaiians even combine the two terms into *mo'oka'ao,* and use it to refer to the same stories that are sometimes referred to as mo'olelo and/or ka'ao (Kamakau).

Although it is not clear exactly how mo'olelo and ka'ao are different, it is clear that neither is akin to the Western genre of the fairy tale.[17] Because of this, none of the associations that are automatically conjured up in the Western reader's mind when they hear the term "fairy tale" or the opening "once upon a time" would have come to the Hawaiian reader's mind. By the time "Umiumi Uliuli" was published, written fairy tales had a relatively long history in the European and American contexts, but J. W.'s translations were likely the first exposure many Hawaiians had to the fairy tale. Although even then the tales were published as ka'ao, and not fairy tales. Because these stories were presented as such, it is highly likely that Hawaiian readers would have related to them in manners similar to how they interacted with their own ka'ao, which were also often filled with fantastic creatures and beings. In this way, many of the images and metaphors that would have been understood in a rather specific way by Western readers were read quite differently by Hawaiians, something I will discuss in the final section of this essay.

Although "Umiumi Uliuli" was seen as a ka'ao by Hawaiians, it is not likely that they would have thought it was a traditional Hawaiian story. The story differs very highly from traditional Hawaiian mo'olelo and ka'ao in two major ways. First of all, the story is not specifically tied to a certain place as most, if not all, Hawaiian stories are. For example, Hawaiians had highly specific names for different aspects of the natural world, and these often came into play in Hawaiian stories. They had thousands of names for the different winds and rains of the islands, and each peak, pass, and cliff was named, as were many large rocks, so since not even a single specific place-name is mentioned in "Umiumi Uliuli," it is very clearly not a Hawaiian story. The second major way that "Umiumi Uliuli" differed from traditional stories was that there was no indication of any type of *mo'okū'auhau* (genealogy) to open the story. Hawaiian stories, besides situating themselves in space with specific geographical references, often situated themselves in time and in familial space by opening with a genealogy of the main characters of the story. Family position or relationship often dictated or explained certain actions within the story.

Despite these clear indicators to the Hawaiian reader that this was not a Hawaiian story, J. W. still made certain word choices and changes that attempted to place the story in Hawaii. For example, he or she chose to use the word "hula" to describe the dancing that 'Umi'umi Uliuli and the women visit-

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ing his country house engaged in. The word *hulahula* would be more fitting to the type of dancing that they did, as hula is much more culturally specific and would most likely have been done at the time only in Hawai'i or by Hawaiians. "Hulahula" was more often used to refer to the kind of foreign dancing that took place at balls.[18] Interestingly enough, this translation was published two years after a law banned the public performance of hula, but without knowing any biographical information about J. W. it is not clear whether or not he or she is making some kind of political statement with this choice of wording.

Another conscious change J. W. made takes place in the section that reads in the original: "In short, the time had passed so agreeably that the youngest of the two sisters began to think that the beard which had so much terrified her was not so very blue, and that the gentleman to who it belonged was vastly civil and pleasing" (Cunningham 231). The author of the chapbook, along with G. M. and Samber, uses the word "civil" as a translation for Perrault's *honnête,* which is defined variously as "honest," "upfront," and "aboveboard." The daughter's view of Bluebeard as "civil," or even "honnête," implicitly directs us to see the youngest daughter as a "gold digger" of sorts, because neither term really establishes an emotional connection between Bluebeard and his future wife. Maria Tatar characterizes the story in this manner: "Perrault's 'Bluebeard' recounts the story of a man's courtship and his marriage to a young woman whose desire for wealth conquers her feelings of revulsion for blue beards" (*Secrets* 16). Jack Zipes indicts the daughter for her greed as well, saying: "His wife's family looks down upon him because his 'blue beard' makes him ugly and terrifying. But when they visit his country estates and see how rich he is, the youngest daughter overcomes her distaste and marries him for his money, knowing full well that he had things to hide" (157). J. W.'s translation of that section reads:

> hoomaka iho la ka muli o ua mau kaikamahine nei e manao i ka Umiumi Uliuli, ana i makau loa ai, aole no uliuli loa, a o ke keonimana nona ua umiumi nei, he oluolu a me ke akahai.
>
> [the youngest of these daughters began to think that the blue beard, of which she had been quite afraid, was not extremely blue, and the gentleman to whom belonged this beard was actually 'olu'olu and akahai.]

As can be seen, he uses the words *'olu'olu* and *akahai* to stand in for "vastly civil" and "pleasing." While "'olu'olu" can be seen as somewhat close in meaning to "civil," it leans quite a bit closer to affability and amiability instead of just referring to following a code of politeness and adhering to social norms. "Akahai" goes even further in that direction than "'olu'olu," so much so that to

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call someone "akahai" is to call him or her genuinely kind and gentle. This means that if 'Umi'umi Uliuli is both "'olu'olu" and "akahai," the youngest daughter cannot be accused of using his civility as an excuse for marriage and only being after his wealth. In the Hawaiian text, he is portrayed as actually being a nice guy, which—although this makes his later transformation that much more terrifying—portrays the love, or at least affection, between the two of them as genuine.

Further strengthening this characterization, before 'Umi'umi Uliuli embarks on his journey—rather than merely embracing his wife and leaving, as Bluebeard does—'Umi'umi Uliuli bids his wife farewell, addressing her as *kuu mea aloha,* and gives her a *honi,* a kiss, before setting off. *Mea aloha* means "one that is loved," and so would be akin to "beloved" or "darling," and the word *kuu* is a possessive that means "my," but also implies an affectionate relationship between the speaker and the object being referred to. The word "honi," which means to kiss, also means to inhale, as in to inhale a fragrance, and almost always has a positive connotation in Hawaiian literature and poetry. Thus, the gentle term of address and the loving gesture between the newlyweds before they part further solidifies the reader's impression that the affection between the two of them is genuine. Again, this is counter to Zipes's characterization of the French original: "Both Bluebeard and his wife are calculating individuals. Neither marries for love, but for social or financial advancement" (157). This is not to say that 'Umi'umi Uliuli is not calculating in some manner, since he *does* have a closet full of dead bodies that he is hiding, but if we look at the Hawaiian story, there seems to be much less calculation and cunning planning at work on both sides. The new couple is described as actually being in love.

Nevertheless, even if 'Umi'umi Uliuli is not as calculating as the French and English Bluebeards, in that he perhaps actually marries for love, he is no less frightening. Without his cold and crafty nature, it is only his uncontrollable rage that leads him to kill his previous wives and attempt to stab this newest one. In fact, when the bodies of his earlier wives are described in the Hawaiian version of the story, they are said to have been *pepehiia a make,* which stands in for the chapbook usage of "murdered." But the word *pepehi,* besides meaning to kill, also means to beat or strike, so the Hawaiian version clearly implies that they were beaten to death, which does not seem to be what a cold and calculating person would do.

Another change that J. W. may have made also ties in with 'Umi'umi Uliuli's dead wives, and as with some of the changes described earlier, it was likely made to help Hawaiian readers more closely identify with the story. In the Perrault and chapbook versions of the tale, after the wife leaves the bloody room filled with the bodies of 'Umi'umi Uliuli's previous wives, she returns to

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her room and just sits there. But in J. W.'s telling of the story, she sits in her room for a bit and then goes to the rooms where her friends are staying to get help. She is too shaken up to do anything when she gets to her friends' rooms, though, and that is when she notices that the key is covered in blood.

There are obvious cultural reasons why this action on the part of the wife would have been inserted in the translation. Heroes of Hawaiian stories and legends almost never work alone. Māui, the trickster demigod, and Kamapua'a, the lustful and daring pig-god, both have their grandmothers, among others, to support them and give them advice and material assistance when the going gets tough.[19] Māui's grandmother gives him her jawbone to use as a fish hook to bring up the Hawaiian Islands, and Kamapua'a's grandmother protects him many times with her powerful chants. Hi'iakaikapoliopele, the youngest sister of Pele, goes off on her own only after she is driven mad by Pele's murder of her lover, Lohi'au, and it is not until Hi'iaka's companion Wahine'ōma'o goes to calm her down that she is able to settle things with her sister.

Even accounts of historical figures often emphasize that they did not toil alone. Hawaiian histories of Kamehameha, who is often described in Western accounts as having "conquered" and "ruled" the islands, stress how he had assistance from his kahuna, Holo'ae, and the "four Kona uncles": Ke'eaumoku, Kame'eiamoku, Kamanawa, and Keaweaheulu.[20] When the chief Kekuaokalani made his last stand at Kuamo'o, on the island of Hawai'i, to preserve the *kapu* system (the traditional system of laws that governed Hawaiian society) from destruction, Hawaiian history makes much of the fact that his wife, Manono, was with him up until the end, fighting at his side. Most things are done collectively in Hawaiian culture, whether they are grand deeds, like fishing up the islands and winning military victories, or everyday activities, such as farming and making *kapa* (bark cloth, often made from the inner bark of the *wauke,* or paper mulberry tree). Thus, in the Hawaiian version of "Bluebeard," the first recourse the wife has is to seek out her *makamaka,* or close companions. It is when she is unable to enlist their assistance that she gets into big trouble.

Also in this section of the story are some interesting substitutions made by J. W. that bring up questions as to the depth of cultural knowledge possessed by the translator. While Perrault identified the key simply as *fée,* or "enchanted"—that is, "magic"—in the chapbook version of the story the key is "a Fairy, who was Blue Beard's friend." In the Hawaiian version the key has *mana* and is an *aikane* of 'Umi'umi Uliuli's. Knowing J. W.'s identity would be very helpful here in determining the intention of these changes. In Hawaiian understandings, mana is a supernatural or divine power that is not equivalent to magic or enchantment, as the latter properties must often be imbued in an object, and mana, though it can be increased, is already inherent in something,

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whether it is a person, place, or object. Describing the key as having "mana" elevates the status of the key much higher than that of a mere magical object. An object that has mana is worthy of respect in and of itself, not just because 'Umi'umi Uliuli uses it.

This idea of respect also ties in with the somewhat puzzling use of "aikane." Aikāne appear most often in traditional Hawaiian stories, and are those who are in a very intimate relationship/friendship with someone of the same sex. Being an aikāne very often implied a sexual relationship as well, although it was based first and foremost on companionship, with the sex arising more out of that intimacy and closeness than being a requirement of the friendship. What makes this word usage so interesting, and yet still mysterious, is that I have never come across an example of a Hawaiian story in which a human, or a demigod for that matter, took an object as an aikāne. Hawaiian stories often featured *kupua* (hero/demigod) who had aikāne, and some of these kupua could indeed change their shape, but I know of no stories in which they changed into manmade objects. J. W.'s usage implies either that the key is in some way alive or that the translator has completely misunderstood the meaning of the word and has taken it to just mean "friend," as is common in today's usage.

Without knowing more about J. W. it is difficult to decide which idea might be true, although if we look at Niklaus Schweizer's examination of J. W.'s "Kahaunani," or "Snow White," we can see that J. W. seems to personify some of the magical objects in these stories:

> The mirror consulted by Kahaunani's *makuahinekōlea* is called *he wahi kanaka,* that is "a small person," because it can speak:
>
> [no ka mea ua 'ike keia he wahi kanaka ho'opunipuni'ole ua wahi aniani nei. (. . . , for she [the stepmother] knew that the small mirror was a small person who did not lie.)] (287)

The aikāne relationship between a man and a key would be something I have never seen before, but would likely fit in pretty easily with Hawaiian understandings, as Hawaiians would instantly identify a key as something male because of its shape. But if J. W. is a foreigner, then the use of "aikane" to mean friend might also be understandable because of the low view the mission held of the homosexual aspect of the aikāne relationship; even that is a little suspect, though, because these relationships were likely still going on quite openly at that time, or at least in recent memory. Kamehameha, who died in 1819, had many aikāne, one being John Young, and even Kamehameha's son, Liholiho, had aikāne during his reign, which lasted until 1824. But whatever J. W.'s un-

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derstandings and intentions were in this translation, it is almost certain that Hawaiian readers would have understood "aikane" in its traditional context, and not in the missionized view.

This section of the Bluebeard story with the blood on the key has also been read by many Western scholars as having a sexual connotation, with some seeing this blood as a sign of the wife's sexual indiscretion or betrayal, and some seeing it as a loss of innocence or virginity. As Marina Warner describes it: "The key, with its smear of blood which will not wipe off, betrays the errant wife to the ogre on his return: a symbol of her pollution, connected to loss of childhood innocence and of virginity, of irrepressible sexuality" (269). Though traditional Hawaiian mo'olelo and ka'ao are chock-full of sexual innuendo, sexual liaisons, and sometimes even superhuman sexual endurance, blood is not often a symbol in the stories that is associated with these activities. Blood *was* seen as defiling in traditional Hawaiian belief, but it was not necessarily related to women's sexuality. The blood of a man or a woman would have the same "polluting" effect. For example, in the battle of Moku'ōhai, the chief Ke'eaumoku had a whale-tooth pendant of great mana that his enemy Kīwala'ō wanted. When Kīwala'ō's men attacked Ke'eaumoku to take it from him, they had to be careful not to let any blood touch the pendant or it would be ruined; their caution gave Ke'eaumoku the chance to escape and kill Kīwala'ō. Thus, it is not likely that Hawaiians would have seen the blood as an implication of the wife's pollution, or awakening/wanton sexuality, but as an indication that the key had been defiled and was bereft of mana.

The last change I see J. W. making to the story deals with the portrayal of the wife. In the chapbook, descriptions of the wife as a helpless, weak, and tearful "creature" are sprinkled throughout the section in which Bluebeard has discovered that his wife has entered the bloody chamber. When Bluebeard asks for the key, and the wife responds that she must have left it on her dressing table, the chapbook version says that she left the room in tears (Cunningham 234). Later she is described as a "poor, trembling creature," and when she is explaining to her sister Anne how much time she has left, it is hard for her to get it out because of her sobbing (Cunningham 234).

The Hawaiian version has none of these images. Instead of showing us a "poor, trembling creature" who is begging for a stay of her execution, J. W. refers to the heroine only as a *wahine,* or a woman. She does not even sob or break into tears until her sister 'Ane sees her brothers approaching the castle. In J. W.'s version, the wife comes before Bluebeard with her hair loose and tears streaming down her face to beg him to spare her life, but with her salvation literally about to knock at the door, this can be seen more as an astute continuation of her strategy to gain time than as an actual breakdown. It seems

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apparent that J. W. did not think Hawaiian readers would respond well to a helpless and frail woman as the heroine of the story.

Shifting Bluebeard into the Hawaiian Cultural Context

J. W. clearly made certain choices while translating the story in order to make it more palatable to Hawaiian readers, but there were also many changes and shifts in meaning that took place merely from the move into the Hawaiian cultural and linguistic context. The first example of this kind of shift comes in the opening line of the story. The chapbook version begins with "some time ago" to situate the story in time. This is translated into *mamua aku nei,* which means "in the time past/before." It seems to be a close rendering of the French and English openings, but where the Hawaiian translation differs greatly from the others is that at the time of the translation's publication, Hawai'i had had sustained contact with outsiders for only around eighty years. The import of this is that for the characters in the story to live in the manner that they do—with nice houses, carriages, and such—it would have to have taken place in a time very much like the one in which the Hawaiian reading public was living at the time. So although "some time ago" in the Western context, like "once upon a time," is supposed to place "Umiumi Uliuli" in the distant European past, it likely transported Hawaiian readers to a time that was, at the most, only a few decades before the publication of the translation.[21]

Another change that arises simply from bringing the story into the Hawaiian context is in the name of the main character. The "blue" in "Bluebeard" is translated as *uliuli,* which does indeed encompass a certain blue in its definition but also relates to many other colors. It refers more to any kind of color that is dark than to blue itself: the deep part of the ocean is uliuli, but so is the forest; it can describe someone's dark brown skin; even black storm clouds and black pigs can also be described as uliuli.[22] As you can see, the colors encompassed by this word are tied to natural phenomena, which differs greatly from the way Heidi Anne Heiner reads the "blue" of the beard in her annotations of Perrault's story presented on her SurLaLune Fairy Tales website.[23] Quoting Jean Chevalier and Alain Gheerbrant's *A Dictionary of Symbols,* she writes:

> The deepest color, "blue is the most insubstantial color and seldom occurs in the natural world except as a translucency. It is considered empty, or austere, pure, and frosty. It is also the coldest color. Indifferent and unafraid, centered solely upon itself, blue is not of this world: it evokes the idea of eternity, calm, lofty, superhuman, inhuman even" (Chevalier 1982). Many of these symbolic qualities of blue apply well

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> to Bluebeard, who is cold with his murderous nature. His blue beard causes people to fear him as an unnatural color for a beard or most things in the natural world.

Marina Warner, in her book *From the Beast to the Blonde,* also describes the negative connotations associated with the color of Bluebeard's beard: "Bluebeard is represented as a man against nature, either by dyeing his hair like a luxurious Oriental, or by producing such a monstrous growth without resorting to artifice" (242–43). Almost none of these associations come across in the Hawaiian, as "uliuli" is very much *of* this world and full of its life and natural energy. For example, one of the paradise-like Hawaiian lands of plenty is called Paliuli, or "cliff that is *uli,*" with "uli" here implying verdure and natural abundance. Uliuli's being very closely tied to nature also negates the relationship of blue with artifice in a Hawaiian understanding, because the idea of truth is very much connected to nature. For example, the word *maoli,* which is used to describe something that is true or real, is also used to describe something that is natural, native, or indigenous.

In a further examination of blue, Maria Tatar describes how in Perrault's time it is turned into "what Pastoreau calls 'the color of kings, princes, nobles, and patricians'" (Tatar, *Secrets* 19). But this association, too, is not present in the translation, as the colors traditionally associated with royalty in Hawai'i were red and yellow, the color of the feathers of the *'i'iwi* and *'ō'ō* respectively, which were used in symbols of royalty such as *'ahu'ula* (feather cloaks) and *mahiole* (feathered helmets).[24]

J. W. most likely realized that "uliuli" was not a direct correlation to "blue," though, because he or she used a different word later in the narrative of the story when describing the color of 'Umi'umi Uliuli's beard: *'āhinahina.* Not surprisingly, this word does not really mean "blue" either; it is normally used to refer to the color gray or to being gray-haired. So if the two descriptions of Bluebeard's beard are taken separately, then he either has a dark blue/black/brown/green beard or a gray beard. But Hawaiians also use "'āhinahina" to describe the color of denim, so if the two terms are used together as they are in the story, the requisite darkness of "uliuli" cancels out the gray or white color coming from "'āhinahina." The remaining area of overlap is the color blue, from the ocean in "uliuli" and from the denim in "'āhinahina." Thus, J. W. had to do quite a bit of work just to get across the fact that 'Umi'umi Uliuli's beard was blue—and the words he used still did not have most of the connotations purportedly associated with it.

In her discussion of the color blue, Marina Warner describes how the fact that Bluebeard has a beard at all in Perrault's text brings up many overtly male sexual connotations: "Beardedness divided the men from the boys in the

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Olympic Games; in Saint Augustine's view 'the beard signifies strong men; [it] signifies young, vigorous, active, quick men.' Beards were also the mark of the goat, and given the goat's lustful and diabolic character, its kinship with satyrs and other classical embodiments of lust, like the god Pan, and the Devil himself . . . beards became increasingly to define the male in priapic mode" (242). In Hawai'i, having a beard did indeed separate the men from the boys to some degree, as evidenced by the use of the epithet *nā lā heu 'ole* to describe the time of youth. *Heu* is the first growth of a man's beard or pubic hair; *'ole* acts like the suffix "-less" in this case, and *lā* refers to a day (being pluralized by *nā*), so this phrase often gets translated as the time of "beardless youth." But the transition from boy to man is more associated with a child being able to wear a *malo,* or loincloth. Young boys usually went around without any clothes until about the age of eight. After that time, they donned their malo and joined the men in *hale mua,* which was the male eating house.[25]

Although some Hawaiians reading J. W.'s text would have connected the image of the beard to adulthood, the association between beards and goats did not likely come across at all. Goats were introduced in Hawai'i by Captain Cook when he first arrived there, but were mostly feral for many decades, so it is not clear how much contact Hawaiians would have had with goats and their "lustful" character. Hawaiians knew of the Devil and probably of Pan as well, but even if they were taught about these characterizations of the goat, I do not think they would be strong associations in the Hawaiian consciousness. Hawaiians still held many of their own ideas about animals, despite the best efforts of the mission, as evidenced by this 1835 quote from *Ke Kumu Hawaii,* a mission-sponsored newspaper, in which Hawaiians were being chastised for not taking to heart some of the values about animals that the missionaries were teaching, especially regarding the predilection they had for eating "man's best friend":

> O ka puaa a me ke kao he mau mea maikai no ia, i mea ai na ua kanaka; aka o ka ilio, he mea hoopailuaia kona io e na kanaka naauao a pau, aole loa lakou e ai.
>
> [The pig and the goat, they are good things for people to eat; but as for the dog, its flesh is something that is abominable to all enlightened peoples; they would never eat it.] ("No na ilio")

While this is not direct evidence that Hawaiians did not connect goats to sexuality and/or Pan in their minds, it is an indicator that some cultural associations, such as equating dogs with food, persisted in the Hawaiian mind despite missionary teachings.

Furthermore, with regard to the beard, Marina Warner states that Bluebeard's beard, which was "[w]ell out of fashion in the court of the Sun King . . .

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betokened an outsider, a libertine, and a ruffian" (242). In Hawai'i, beards were not necessarily signs of respectability, but many foreign gentlemen and ali'i wore them. In fact, the reigning monarch at the time of the story's publication, Alexander Liholiho, Kamehameha IV, himself had a rather large beard. Both his predecessor, Kauikeaouli,[26] and his successor, Lot Kapuāiwa, also had beards, so Bluebeard's "beardedness" did not set him as an outsider or a ruffian, but more likely tied him to the upper class.

Not only did Bluebeard's beardedness get him cast as an outsider in Western readings of the story, but it also got him associated with a particular kind of outsider: the Oriental. As Maria Tatar points out, Bluebeard was widely viewed as an Oriental, as evidenced by Andrew Lang's apparent need to emphasize the fact that "Monsieur de la Barbe Bleue was *not* a Turk!" (*Secrets* 36; emphasis in original). Hawaiians had had little or no contact with "Orientals," as most immigration up to the time that "Umiumi Uliuli" was published came from European countries. A survey of the registry of naturalized Hawaiian subjects shows that a mere handful of kingdom subjects were from countries that made up the "Orient" ("Registry"). In fact, some stories from Arabic were being published in the Hawaiian-language newspapers around the time that "Umiumi Uliuli" was published, and they were introduced in the following manner:

> Iwaena o na ano pule a kanaka i hilinai ai ma ke ao nei, ua kaulana loa ka aoao Mahomeda. Oia no ka pule lanakila ma Tureke a me Arabia, a ua nui no hoi ka poe Mahomeda ma Inia, iwaena o ko laila poe kamaaina. Ua oleloia, he haneri me kanaono miliona kanaka ma ke ao nei, i hilinai mamuli o ia aoao pule. A oiai e hiipoi kupaa nei kakou i ka hoomana Karisitiano Hemolele, he mea ku i ka naauao e heluhelu i na palapala o na Mooolelo o kela a me keia lahui.
>
> [Among the types of religion that mankind believes in around the world, the most famous is the Mohammedan. It is the prevailing religion in Turkey and Arabia, and there are also a great many Mohammedans in India among its citizenry. It is said that there are one hundred and sixty million people around the world that follow this religion. And while we firmly cherish our Christian religion, it is an enlightened undertaking to read the writings of the stories of each and every nation.] ("Adamu")

As can be inferred from this curiosity about "Turkey and Arabia," it is pretty clear that Hawaiians were not familiar with the "Orient," or "orientalism," and thus would not see 'Umi'umi Uliuli's beard as a sign of his "Oriental-ness" and a reason for his despotism.[27]

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Moving from a problematic presentation of Bluebeard to a troublesome portrayal of his wife, we will now examine the part in the story for which Perrault and many other critics and retellers of the story have been faulted: their presentations of the wife's curiosity. Many of the early retellings of "Bluebeard" made this curiosity the focal point of the tale, and furthermore—as we saw in the earlier passage from Maria Tatar—made this "dangerous" curiosity the sole province of women. She had already noted, in her earlier book *The Hard Facts of the Grimms' Fairy Tales,* that "Nearly every nineteenth-century printed version of 'Bluebeard' singles out the heroine's curiosity as an especially undesirable trait" (158). Casie Hermansson, in her examination of how curiosity is portrayed, compares the G. M. and Samber translations with Perrault's French text and finds that the English translations follow Perrault's rather closely, by using phrases and words like "pressed by her curiosity," "temptation," and "impatience." In the Hawaiian, phrases and words such as "e kaunui ana kona manao e ike i na mea oloko o ka lumi" [her thoughts were greatly set upon seeing what was in the room] and "makemake loa" [greatly desired or wanted] are used. There is much more intentionality and agency in the Hawaiian story, in that the wife had decided she would look into the room, not because she was uncontrollably driven by her innate curiosity, but because she had decided on her own that she would do so.

There are many words in Hawaiian that would have implied a more emotional drive to her actions. For example, the word *ʻiʻini,* which is more colored by desire and yearning, would fit much better with phrases such as "pressing" and "temptation" used in the English translations. It is not clear from the story what the wife's motivations for using the key are, but it is clear that J. W.'s translation does not imbue the wife with a controlling desire or curiosity—feminine or otherwise—but with a will of her own. In fact, the idea of curiosity in Hawaiian culture, which is normally designated by the word *nīele* (and tellingly does *not* appear anywhere in the Hawaiian version of the story), generally implies that you are intruding or rude, going where you are not supposed to, and trying to know things you should not. It is more akin to "nosy" and is often heard with the word *mai* in front of it, which means "*don't* be nīele."

The wife's elder sister, Anne (or ʻAne in the Hawaiian), is also portrayed somewhat differently because of the shift into the Hawaiian cultural context. When ʻUmiʻumi Uliuli is preparing to kill his wife, she calls out to her sister, "E kuu kaikuaana, e ʻAne!" The word *kaikuaʻana* is a Hawaiian kinship term that refers to an elder sibling of the same sex, so besides the wife calling her older sister "kaikuaʻana," a younger brother would also call his older brother "kaikuaʻana."

The word choice is not necessarily what is interesting here, as "kaikuaʻana" is really the only word in Hawaiian that you could use there.

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What *is* interesting, though, is the association that Hawaiians reading the story would most likely make. Relations between elder and younger siblings are very important in Hawaiian culture, and the wife's reliance on her elder sibling would probably make many Hawaiians in the story think of the story of Hāloa. The first Hāloa was stillborn as the result of an incestuous mating between the Sky-Father, Wākea, and his daughter, Ho'ohokukalani. Hāloa was then buried near their house, and some time later a plant grew from his grave, which turned out to be the first taro plant in existence. Another child was born to Wākea and Ho'ohokukalani, and this time he lived. He too was named Hāloa, and became the progenitor of the Hawaiian people, whose main dietary staple was taro, his elder sibling. Here we see the reciprocal nature of Hawaiian kinship, in that the elder sibling feeds the younger, and the younger in turn cares for the elder. Because of this type of relationship, which is integral to Hawaiian understandings of family, it is highly likely that Hawaiian readers would have seen 'Ane's watching for their brothers from the tower as an active assistance to her younger sister, instead of the somewhat passive and helpless role that many critics have assigned her.

While perhaps the story of 'Umi'umi Uliuli's wife is not one of overt female power, like one about Pele or Haumea might be, the Hawaiian retelling of her story definitely does not fit in with the tradition of Eve, Pandora, and Lot's wife. Many changes were made to bring the story into the Hawaiian cultural context, and these involved leaving behind many of the Western cultural associations that came with the "Bluebeard" fairy tale. "Umiumi Uliuli" was no longer the warning against female curiosity that "Bluebeard" represented for many Western readers; rather, it became more a warning that violence could happen in any relationship, whether it was loving or not.

Conclusion

As this initial exploration demonstrates, much more work needs to be done on the translation of foreign stories into Hawaiian, not just because of the light this kind of study can shed on Hawaiian culture, but also because such work can illuminate and comment on the values and mores embodied in the Western stories. Though I do not see this avenue of study as something that will be taken up wholeheartedly by Hawaiian-language scholars in the near future—there is too much work to be done just with the Hawaiian mo'olelo—I do consider the study of these foreign stories to be integral to understanding the complex politics of language, literature, and education in the Hawaiian Kingdom era. Studying these stories provides another window into Hawaiian ways of thinking and knowing, because due to the sheer number of foreign stories that have been translated, it is clear that Hawaiians were not operating from

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traditional systems of knowledge alone, and yet they were not colonized by other systems of knowledge either: they were Hawaiianizing the concepts presented in such stories.

Notes

1. When quoting from the nineteenth-century Hawaiian-language newspapers, I will not be adding modern orthography such as *ʻokina* (glottal stop) and *kahakō* (macron), but they will be used in my own spellings of Hawaiian words to aid in pronunciation and comprehension. Thus, the title of J. W.'s translation will be "Umiumi Uliuli," but when I write the name of the protagonist, it will be ʻUmiʻumi Uliuli.
2. By the mid-1800s, Hawaiʻi had one of the highest rates of literacy in the world, with some scholars and observers saying it surpassed even New England, where-most of the early teachers of literacy came from (Nogelmeier xii, 97–101; Armstrong 45).
3. Early efforts to form a standard alphabet were not successful until the Calvinist mission began linguistic work around 1820, which led to the adoption in 1826 of an alphabet that continues to be in use today.
4. I am using the term "literary" here to distinguish the type of translation used for written works from the type of translation that might be used in everyday contexts, such as business transactions. Because of this, I am calling many works "literary," even though they might not necessarily be considered "literature" by some. For example, I am including religious tracts and news articles published in the newspapers under the heading of "literary."
5. A conservative estimate of the number of pages contained within this repository places the number at one hundred thousand newspaper pages, which, if typed out double-spaced on 8 1/2" x 11" pages, would be equivalent to at least one million pages.
6. For example, the editors and translators of Samuel Kamakau's texts took what had originally been a single narrative that presented history, tradition, material culture, and cultural practice as they fit together in his understanding, and divided it into three separate books, one each on history, cultural practice, and material culture. Even within these divided texts, the editors went so far as to take individual sentences from different newspaper issues and put them together to create a narrative that fit better with Western notions.
7. Liliʻuokalani was the last reigning monarch of the Hawaiian kingdom. She was overthrown by a cabal of American and European businessmen when she tried to promulgate a new constitution that would strengthen the power of the monarchy and reenfranchise Hawaiians.
8. Even into the 1930s with the last Hawaiian-language newspaper, *Ka Hoku o Hawaii,* these serial stories, both Hawaiian and foreign, were the major selling points of the Hawaiian-language newspapers. They often appeared on the front page of the newspaper, and calls printed in the papers for delinquent subscribers to pay their bills often came with threats of stopping the printing of the stories.

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9. For a discussion of J. W.'s translation of "Snow White," see Niklaus Schweizer's "Kahaunani: 'Snow White' in Hawaiian: A Study in Acculturation."
10. The title of the story is "Ka Pomaikai o ka Hana Pono," which translates into something like "The Blessing of Proper Action" or "The Benefit of Honorable Acts." It might not be a fairy tale, though, because the title is appended with the descriptor "He Moolelo Oiaio," or "A True Story."
11. At that time in Hawai'i, women often had the appellation "Miss" or "Mrs." in front of their names when they appeared in the newspaper, but it was not something that always happened, so J. W.'s gender is unclear. I do not know how a translator's gender would affect my analysis, but I just mention this as another detail about J. W. that is unknown.
12. Though there is an increasing awareness of the Hawaiian-language newspapers as a valuable resource for cultural and academic study, no index or database has yet been completed that will allow researchers quick access to its contents. Today scholars must search through the newspaper microfilms page by page to find articles pertinent to their research. There are projects working on both indexing the newspapers and converting the microfilms of the newspapers into a searchable Internet database, but the two processes are very time consuming and each project has covered only a very small percentage of the whole.
13. As is implied in Niranjana's quote, translation is not the only force that constructs these representations of colonized peoples, but it is the one that I will be focusing on in this essay.
14. Any of these is entirely possible, as many foreigners at the time spoke Hawaiian, and many Hawaiians had knowledge of French, German, English, and Russian through their interactions with foreign residents, sailors, traders, and businessmen.
15. I am very grateful to Professor Hermansson for her kind assistance, as this work benefitted greatly from her analysis and having the original text in hand, something that would not have been possible without her help.
16. This is not to say that Hawai'i was ever a colony of any nation, since it was itself an independent nation. Many scholars use the language of "occupation" instead, but the forces at play in Hawai'i during that time were very similar to what is classed as "colonialism," and comparison to colonial situations is very helpful here.
17. For a more in-depth discussion of genre translation relating to fairy tales, see Cristina Bacchilega's *Legendary Hawai'i and the Politics of Place: Tradition, Translation, and Tourism.*
18. A clear example of this usage comes from an article published in *Ka Nupepa Kuokoa* on October 19, 1867, that describes Buckingham Palace. In the description of the palace grounds, the word *hulahula* is used: "Ma kela kala o ke Keena nui, e huli pono mai ana i kahi o ke alanui pii, aia malaila ka Rumi Hulahula (Ball-Room) nui." As can be seen, the *rumi,* or "room," for "hulahula" is very clearly translated by the article's author as "Ball-Room."
19. Māui, the demigod, should not be confused with Maui, the island.
20. In fact, many Hawaiian historical accounts describe how an extremely gifted and powerful ruler can be laid low when he doesn't listen to the good advice of his kahuna. For example, Kahekili, ruler of Maui in the eighteenth century, wished to wrest control of O'ahu from his adopted son, Kahahana, and Kahekili's kahuna said he would not be able to do so as long as Kahahana's kahuna, Ka'ōpulupulu, lived. To

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get Ka'ōpulupulu out of the way, Kahekili convinced Kahahana that Ka'ōpulupulu was untrustworthy. Kahahana had Ka'ōpulupulu put to death and then ended up losing O'ahu to Kahekili in battle because he had killed his best adviser.

21. Even though many contemporary Hawaiian-language storytellers use *I ka wā kahiko* [In ancient times] to open their stories, traditional Hawaiian stories did not often (if ever) begin in this manner. Hawaiian stories were usually situated a little more specifically in time, using the genealogy of the main character as an indicator of when the story took place.
22. In his discussion of J. W.'s translation of "Snow White," Niklaus Schweizer notes J. W.'s usage of the word "uliuli" to describe the color of ebony.
23. The version of the story on her site comes from Andrew Lang's *The Blue Fairy Book.*
24. The 'i'iwi is a red and black honeycreeper known as the *Vestiaria coccinea,* while the 'ō'ō is the name for a handful of black and yellow honeyeaters of the genus *Moho.*
25. Men and women did not traditionally eat together, and men were the ones responsible for cooking.
26. Kauikeaouli's name is itself an example of the use of "uli" (of which "uliuli" is a reduplication) to mean a color other than blue. It translates into something along the lines of "placed in the dark cloud."
27. For a further discussion of Orientalism and the translation into Hawaiian of foreign tales, see Cristina Bacchilega and Noe Arista's "The *Arabian Nights* in the *Kuokoa,* a Nineteenth-Century Hawaiian Newspaper: Reflections on the Politics of Translation."

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